

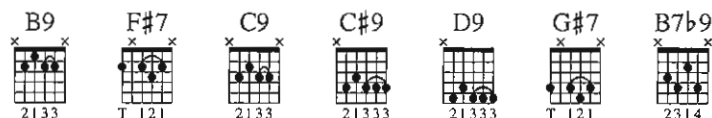
Transcribed
SCORES

the jimmi hendrix experience
axis:
bold as
love



Up From The Skies

Words and Music by Jimi Hendrix



"EXP" segues into this song concerning a visiting extra-terrestrial and its queries regarding life on this planet, providing some subtle tongue-in-cheek social commentary in the process. Meanwhile, a "jazzy" groove is laid down by a trio of Earth denizens: Mitch (with brushes in hand), Jimi (with wah-wah pedal at foot) and Noel.

Note that the guitar accompaniment throughout the verses has been reduced to a chord-chart type of format. For greater ease of reading, you'll need to refer to the chord diagrams in order to achieve the correct voicings. Incidentally, if these forms, with their numerical designations, are "alien" to you and you're curious as to their origin, then check out your library for textbooks dealing with basic harmony. Some additional information may also be found in the player's notes for "If 6 Was 9."

Gtr. I: Tune Down 1/2 Step:

① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Bass: Tune Down 1/2 Step:

① = G \flat ③ = A \flat
② = D \flat ④ = E \flat

Verse

Moderate Rock $\text{♩} = 142$ (♩ ♩ ♩)

Chord chart for the verse:

F# ⑥ 2fr B9 A ⑤ open F#7

* w/ wah-wah

1. I just want to talk, uh, to you. —

Drums: (w/ brushes) 3 3 3 3 3 Cr. 3 (w/ foot)

* Rock wah-wah in even quarters, akin to tapping your foot.

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B9 F#7 B9 A F#7 A
 (5) open (5) open

Guitar I
 Vocal
 Bass
 Drums

I won't, uh, do you no harm. I just want to know a - bout your dif-f'rent lives on

B9 C9 F#7 B9 C9 F#7

Guitar I
 Vocal
 Bass
 Drums

this here peo - ple farm. I heard some of you got your fam - 'lies liv - ing in

B9 C9 F#7 B9 C9 F#7

Guitar I
 Vocal
 Bass
 Drums

cag - es tall and cold. And some just stay there and dust a - way,

Guitar 1

B9 C9 F#7 B9 C9

Vocal

past the age of old. Is this

Bass

Drums

F#7 B9 C9 C 3fr F#7

Guitar 1

Vocal

true? Please let me talk to you.

Bass

Drums

Verse

Guitar 1

C#9 D9 G#7 C#9 D9

Vocal

2. I just want to know a - bout the rooms be - hind your minds.

Bass

Drums

Guitar I

G#7 C#9 D9 G#7

Vocal

A - do I see a vac - uum there, or

Bass

Drums

Guitar I

C#9 D9 G#7 C#9 D9

Vocal

am I, uh, go - ing blind? Or is it just, uh, re - mains

Bass

Drums

Guitar I

G#7 C#9 D9 G#7

Vocal

from vi - bra - tions and ech - oes long a - go? Uh,

Bass

Drums

Guitar I: C#9 D9 G#7 C#9 C9 C#9 D9 3

Vocal: things like "Love the world," and uh, a "Let your fan - cy flow."

Bass: [Bass line with triplets and wavy lines]

Drums: [Drum line with triplets]

Guitar I: G#7 B9 C9 3 F#7

Vocal: Is this true? Please

Bass: [Bass line]

Drums: [Drum line with triplets]

Guitar I: B9 C9 3 F#7 B9 C9 (cont. in notation)

Vocal: let me talk to you. Let me talk to

Bass: [Bass line]

Drums: [Drum line]

*** Bridge**

Vocal

F#7 C#5 C5 B5

you. — I have lived here be-fore the days of

Guitar 1

TAB

Bass

Drums

* Gr. 1 panning left to right every two measures throughout Bridge.

Vocal

C5 C#5 C5 B5

ice. — And of course — this is why I'm so con - cerned. —

Guitar 1

TAB

Bass

Drums

Vocal

C9 C#9 C9

And I come back to find

Guitar I

let ring - - - -

TAB

Bass

Drums

Vocal

B9 C9 C#9

the stars mis - placed. And the smell of a

Guitar I

let ring - - - - let ring - - - -

TAB

Bass

Drums

Vocal

world _ that's burned. C9 B9 3

Guitar 1

let ring - - - - -

TAB

Bass

Drums

Vocal

A smell of the world C#7 N.C.(C#7) (B) 3 3 3 3

that has burned. _____ Spoken: Yeah, _ well,

Guitar 1

TAB

Bass

Drums

(C#) (B)

Vocal
may-be, umm... may - be it's just a... — change of

Guitar I
let ring - - -

TAB
2 4 0 4 6 6 6 5 7 7 7 7 7 7 7 7 X

Bass
4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

Drums

(C#) (B)

Vocal
cli-mate. Mmm, - hmm. Well,

Guitar I
let ring - - -

TAB
X X X X 2 4 2 4 6 (6) 6 4 6 4 2 X 2 4 X 4 2 4 2 4 2 4 X

Bass
4 4 4 4 4 4 4 (4) 4 2 2 2 2 2 2 2 2

Drums

Guitar 1

B9 B7b9 F#7 B9 B7b9 (cont. in notation)

Vocal

want to hear and see ev - 'ry - thing. I want to hear and see

Bass

Drums

* Guitar Solo

F#7 N.C.(F#7) N.C.(B) (F#)

Vocal

ev - 'ry-thing. Yeah.

Guitar 1

TAB

full full full 1/2 full full full full

Bass

Drums

Vocal

(B) (F#) (B)

Guitar I

3

full full full full

even

TAB

Bass

Drums

Vocal

(F#) (B) (F#)

Begin Slow Fade

Guitar I

3

TAB

Bass

Drums

(B) (F#) (B)

Vocal

Ev - 'ry - thing, ev - 'ry -

Guitar 1

grad. bend grad. release

TAB

Bass

Drums

(F#) (B) (F#)

Vocal

thing, ev - 'ry - thing, oo, ev - 'ry - thing. *Fade Out*

Guitar 1

full full full 1/4

TAB

Bass

Drums

Spanish Castle Magic

Words and Music by Jimi Hendrix

Many of Jimi's compositions were written in key signatures not normally associated with rock music. This one, for instance, is in C# minor, an apt choice, since it allows the main riff's lowest note, the flatted third, to be played on the open sixth and the open first and second strings to be used in conjunction with the C#7#9.

The chromatic progression is also fairly avant-garde for the rock idiom, but Hendrix always had a penchant for the unusual and strived to avoid blatant musical clichés. Examine any of his solos and you'll find at least one little twist or a variation on a familiar theme. Note that in "Spanish Castle Magic"'s guitar solo section there is an abundance of uncommonly bent notes, starting with a minor third bend from C# to E in the first measure at beat 4. Jimi then does some novel double-stop bends, especially the last one. There's simply a wealth of ideas to glean from this solo, so learn it verbatim and then incorporate these "gems" into your lead breaks.

Gtr. I: Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

†Bass: Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

†8-str. elec. bass

Intro

Moderate Rock ♩ = 98

N.C.

(E5) (C#7#9)

(E5) (C#7#9)

Vocal

Guitar I

Bass

Drums

f w/ dist. *steady gliss.* *let ring*

mf *ride*

ff

*Panned to left.

**Doubled simile by piano (panned to right) at this point.

Vocal

(E5) (C#7#9) (E5) (C#7#9)

Verse
Piano tacet
B5/F#

1. It's ver-y far a - way. _

Guitar 1

let ring - - - - - *mf*

Bass

Drums

Vocal

Bb5 D5/A C#5/G# C#/G#

It takes a - bout a half a day to get there if we trav-el by my, uh, drag-on - fly.

Guitar 1

Bass

Drums

B/F# Bb5 D5/A C#5/G#

Vocal

No, it's not in Spain, but all the same, you know it's a, a groov-y name, (exhale) and the wind's just

Guitar 1

TAB

Bass

Drums

C#11 N.C. Chorus A5 N.C.(F#m) F#m7sus4 N.C.(A5) (F#m) F#m7sus4

Vocal

— right. Hey! Hang on my dar - ling.

Guitar 1

TAB

Bass

Drums

ff

Verse
Piano tacet
B5/F#

Bb5 D5/A C#/G#

Vocal
2. The clouds are real-ly low, _ and they o-ver-flow _ with cot-ton can - dy, and bat-tle grounds, _

Guitar I

TAB

Bass

Drums

C#7#9/G# B5/F# Bb5 D5/A

Vocal
red _ and brown. But it's all _ in your mind, _ don't think your time _ on

Guitar I

TAB

Bass

Drums

*T - Thumb on ⑥

C#5/G# **N.C.** **Chorus *A5** **N.C.(F#m)**

Vocal: bad - things, just float your lit-tle mind a - round. Look out! Ooh! Hang - on my

Guitar 1: *f*

TAB: 6 6 6 6 4 4 4 4 6 6 6 6 4 4 4 4 2 4 3 2 0 0 4 2 4 2 4

Bass: 6 6 6 6 4 4 4 4 2 2 0 4 X 4 (2) 4 2 4

Drums: *ff*

*Doubled simile by piano till end of song.

(A5) (F#m) (B5) (C#7#9) (E5) (C#7#9)

Vocal: dar - ling. Yeah! Hang on if you want to go. Get up on

Guitar 1: *full* *full*

TAB: 0 0 2 2 4 2 4 0 0 4 (4) 2 0 2 0 4 2 4 4 2 0 4 2 4 2 4 0 0 4 4 5

Bass: 2 2 0 4 (2) 4 (2) 4 2 4 4 2 (X) 0 4 2 4 4 2 4 (4) 2 2 0 4 2 4 2 4 2 4 2

Drums: tom fill

Vocal

(G#m7) (E) (E5) (C#7#9)

top, real - ly let me groove you, ba-by, with, uh, just a lit-tle bit of Span - ish cas - tle mag - ic. —

Guitar 1

grad. bend 1/2

TAB

6 6 6 6 6 6 5 4 3 2 2 4 2 2 2 4 5 6 2 2 0 4 2 4 4 4

Bass

6 6 6 6 6 6 5 4 3 2 2 4 2 2 2 4 5 6 2 2 0 4 2 4 (2) 4 2 4 (4)

Drums

tom fill

Vocal

(E5) (C#7#9)

Spoken: Yeah, ba-by, here's some. Ha! Yeah, O. K. babe, O. K. It's still all in

Guitar Solo
N.C.(C#7#9)

Guitar 1

1 1/2

TAB

0 0 4 2 4 4 4 6 6 (6) 4 11 9 9 11 10 9 9 9

Bass

2 2 0 4 (2) 4 0 0 2 2 4 4 4 4 4 4 4 X 4 4 4 (2) 4 4 4 4 2

Drums

Vocal

Guitar I

Bass

Drums

*Played behind the beat.

The first system contains measures 1 through 4. The vocal part is mostly silent. Guitar I features a melodic line with triplets and a 'full' vibrato mark. The bass line consists of eighth and quarter notes. The drum part includes a mix of eighth and sixteenth notes with various articulations.

Vocal

Guitar I

Bass

Drums

Ah!

The second system contains measures 5 through 8. In measure 8, the vocal part has a short 'Ah!' exclamation. Guitar I continues its melodic line with various fret numbers and a 'full' vibrato mark. The bass and drum parts continue their rhythmic patterns.

Chorus

Vocal

A N.C.(F#m) A5 N.C.(F#m) (E5) (C#7#9)

Hang on — my dar - ling, — Hey! Hang on, hang on if you

Guitar I

full full full steady gliss.

Bass

Drums

(E5) (C#7#9) (G#m)

want to go, — and it's hap - pen-ing, oh no, damn, — hey! That's right, babe, lis - ten!

grad. bend full semi harm. — — —

The musical score is arranged in four systems, each containing a vocal line, a guitar I line, a bass line, and a drum line. The key signature is one sharp (F#). The first system covers the first line of the chorus, with the vocal line starting on a whole note 'Hang' and ending on a whole note 'if you'. The guitar I line features a complex fretboard solo with triplets and a steady glissando. The bass line provides a steady eighth-note accompaniment. The drum line consists of a simple eighth-note pattern. The second system continues the chorus, with the vocal line starting on a whole note 'want to go' and ending on a whole note 'listen!'. The guitar I line includes a gradual bend and a full harmonic. The bass line continues its eighth-note accompaniment. The drum line continues its eighth-note pattern.

(E) (E5) (C#7#9) (E5) (C#7#9)

Vocal: A lit-tle bit of — Span - ish cas - tle mag - ic. — Hey! — Lit-tle bit of

Guitar 1: let ring — 1/2

TAB: 0 4 2 3 4 2 4 2 4 (4) 2 4 2 0 4 2 4 4 0 4 2 4 4 0 0

Bass: 2 2 4 2 2 4 4 5 5 6 2 2 0 4 (2) 4 4 2 4 2 2 0 4 2 4 4 2 4 4

Drums: [Rhythmic notation with accents]

(E5) (C#7#9) (E5) (C#7#9) **Outro** N.C.(E5) (C#7#9)

Vocal: Span-ish cas - tle mag - ic. — Hey, ba-by! I can't, uh, sing this song, no. Yeah, O. K. ba-by.

Guitar 1: [Melodic line]

TAB: 1 2 2 0 4 2 4 4 4 0 0 0 2 4 2 4 4 4 0 0 0 2 4 2 4 4 0 0 4 2 4 2 4 0

Bass: 2 2 0 4 2 4 4 2 4 2 2 0 4 2 4 4 4 6 2 2 0 4 2 4 4 (4) 6

Drums: [Rhythmic notation with accents]

Vocal

(E) (C#7#9) (E) (C#7#9) (E) (C#7#9)

Get on _ ba-by! Yeah. — It's all in your mind,. ba-by! *Spoken:* Lit-tle bit of day dream here and there..

Guitar 1

ff *steady gliss.*

TAB

9 9 9 11 11 11 11 11 11 11 11 9 9 1/2 9 9 9 9 11 9 11 full full full full

Bass

2 2 0 4 2 4 4 2 4 (2) 2 2 0 4 4 2 4 4 2 4 2 2 0 4 2 4 4 2 4

Drums

Vocal

(E) (C#7#9) (E) (C#7#9)

Uh! Yeah!

Guitar 1

full

TAB

11 9 11 9 11 11 (11) 9 11 9 11 11 9 11 9 11 9 11 1/2 9 11 9 11

Bass

2 2 0 4 2 4 4 4 4 2 2 0 4 2 4 4 (4) 4

Drums

Vocal (E) (C#7#9) Ow!

Guitar I

TAB

Bass

Drums

Detailed description of the first system: The system contains measures 1 through 4. The vocal part has a whole note (E) in measure 1, a whole note (C#7#9) in measure 2, and the vocalization 'Ow!' in measure 3. The guitar I part features a treble clef with a key signature of two sharps (F# and C#). It includes various notes, bends (marked 1/2), and a 'full' bend in measure 4. The bass part is in bass clef with a key signature of two sharps, featuring a steady eighth-note pattern. The drums part uses standard notation with 'x' marks for cymbals and vertical lines for the kit.

Vocal (E) (C#7#9) Yeah... Ow!

Guitar I

TAB

Bass

Drums

Detailed description of the second system: The system contains measures 5 through 8. The vocal part has (E) in measure 5, (C#7#9) in measure 6, 'Yeah...' in measure 7, and 'Ow!' in measure 8. The guitar I part continues with similar notation, including bends and a 'full' bend in measure 8. The bass and drums parts maintain their respective rhythmic patterns from the first system.

Wait Until Tomorrow

Words and Music by Jimi Hendrix

On the basis of his singular style of storytelling, both in lyric content and accompanying guitar parts, Hendrix could have been the Mark Twain of rock. For instance, note in measure 5 of the third verse that as he queries, "Do I see a silhouette . . ." the guitar seemingly says, "Uh-oh" on beat 3 with the introduction of a G major chord against A in the bass.

The use of pedal point is constant throughout the choruses. While Jimi plays figures based on the progression: I - bIII (E and G major), Noel's part is centered around the tonic. During the first half of this chord cycle he repeatedly plays "sliding sixths," a favorite of Steve Cropper's. This intervallic structure requires the second string to be muffled by the middle finger while it is simultaneously fretting the third string. The same technique is applicable to the playing of octaves, as in "Third Stone From The Sun" off of *Are You Experienced?* and other wide intervals.

Throughout the verses Jimi uses a rather sophisticated concept involving harmonic extensions of the dominant chord built on the fifth degree of a scale, in this case, the major scale. Since the verse modulates to A major, the root of the dominant is an E major triad (E G# B), and by placing a series of thirds above it results in an eleventh chord. Noting that other triads other than E major are within its superstructure of E G# B D F# A, it's possible to take them out of context as Hendrix does commencing with measure 2 of each verse.

Gtr. I: Tune Down 1/2 Step: Bass: Tune Down 1/2 Step:

① = Eb ④ = Db ① = Gb ③ = Ab

② = Bb ⑤ = Ab ② = Db ④ = Eb

③ = Gb ⑥ = Eb

Intro

Moderate Rock ♩ = 118

*E D/E

Vocal

Guitar I

f w/ slight dist. mf

TAB

Bass

f w/ pick ** w/ slight P.M.

** next 14 meas.

Drums

*Only basic tonality represented by chord names due to the degree of chordal ornamentations.

Chorus
E

Vocal

...think we bet - ter wait 'til to - mor - row. Hey, yeah,
(I think we bet - ter wait 'til to - mor - row.

Guitar 1

TAB

Bass

(discontinue P.M.)

Drums

ride

Gsus2

Vocal

hey. I think we bet - ter wait 'til to - mor - row. Girl, what 'chu talk - in' 'bout?

Guitar 1

TAB

Bass

Drums

E

Gsus2

E Gsus2 E N.C.

Vocal

I think we bet-ter wait 'til _ to - mor - row.) Yeah, yeah, yeah... Got to make sure it's right, so un -

Guitar I

TAB

Bass

Drums

w/ auxillary percussion

drum fill

f

E D/E

Vocal

til to-mor-row, good-night. Spoken: Oh, _ what a drag.

Guitar I

TAB

Bass

Drums

*w/ slight P.M.

* next 12 meas.

Verse

A **E11** **A**

Vocal: 2. Oh, Dol-ly Mae, how can you hang me up this way? Oo, on the phone you said you want-ed to

Guitar 1: **T** let ring --- **T**

TAB

Bass:

Drums: *mf*

E11 **A** **E11**

Vocal: run off with me to - day. Now I'm stand-ing here like some turned down ser-en - ad-ing fool, —

Guitar 1: **T**

TAB

Bass:

Drums:

E Gsus2

Vocal

I think we bet - ter wait 'til to - mor - row. No, can't wait that

Guitar I

TAB

Bass

Drums

w/ auxiliary percussion

E Gsus2

Vocal

long. I think we bet - ter wait 'til to mor - row.) Oh, no.

Guitar I

TAB

Bass

Drums

Vocal

E N.C. E

Got to make sure it's right, un - til to-mor-row, good night, oh, umm, hmm.

Guitar I

TAB

0

9 10 9 10 9 9 (9) 9 9 11 0 0

Bass

7

7 7

* w/ slight P.M.

* next 14 meas.

Drums

f

Vocal

D/E E D/E

Spoken: Let's see if I can talk to this girl. a lit-tle bit here. Oo,

Guitar I

TAB

7 8 7 7 7 7 (8) 7 9 0 0 9 10 9 10 9 9 (9) 9 9 7 8 7 8 7 7 (8) 7 7 12

steady gliss

Bass

7 7 7 7 7 7

Drums

Verse

E11

Vocal

ow! 3. Dol - ly Mae, girl, you must be in - sane, ____ so un -

Guitar 1

TAB

Bass

Drums

hi-hat

mf

A

E11

Vocal

sure of your - self lean - ing from your un - sure win - dow pane.

Guitar 1

TAB

Bass

Drums

Vocal

Do I see a sil-hou-ette of some-bod-y point-ing some-thing from a tree? _

Guitar I

TAB

Bass

Drums

Vocal

Click, bang, what a hang, your dad-dy just shot poor me. Spoken: And I _ hear you say, _

Guitar I

TAB

Bass

Drums

Vocal

mor - row. What you say? We don't have to Wait 'til to - mor - row. It
 mor - row. mor - row. mor - row. mor - row.)

Guitar 1

TAB

Bass

Drums

Chords: Gsus2, E

Vocal

must not have been right, so for - ev - er, good - night, lis - ten at 'cha. (We don't have to wait 'til to -

Guitar 1

TAB

Bass

Drums

Chords: E, N.C., E

drum fill tom fill

Vocal

Gsus2 3 E

Ah! Do I have to wait?_ Don't have to wait. We don't have to wait 'til _ to -

mor - row.

Guitar 1

T T T

TAB

0 0 3 0 0 2 4 2 2 4 2 4 0 4 0 7 9 7 9 7 9 7 9

Bass

7 9 (9) 7 9 0 7 9 7 9 7 9 7 9

Drums

Vocal

Gsus2 3 E

mor - row. It is a drag on my part. We don't have to wait 'til _ to -

Guitar 1

T T T

TAB

3 3 0 0 4 2 4 2 4 2 4 2 0 4 0 7 9 7 9 7 9 7 9

Bass

7 9 9 7 9 7 9 7 9 7 9 7 9

Drums

Vocal

E

Gsus2 3

(We don't have to wait 'til — to - mor - row, Don't have to wait. —

Guitar I

T T T

full hold bend

Bass

Drums

Begin Fade

Vocal

E

Gsus2 3

We don't have to wait 'til — to - mor - row. Good - bye, — bye, bye! —

Guitar I

T T T

Bass

Drums

E Gsus2 E N.C.

Vocal

We don't have to wait 'til to - mor - row.) Oh, what a mix - up. Spoken: Oh, you got-ta

Guitar I

TAB

Bass

Drums

E Gsus2 Fade Out

Vocal

be cra - zy. Ow! Don't have to wait 'til to - mor - row. (We don't have to wait 'til to - mor - row.)

Guitar I

TAB

Bass

Drums

Ain't No Telling

Words and Music by Jimi Hendrix

Beginning with the "call and response" opening, you'll note there is some marvelous interplay between the guitars in this song, especially during the bridge and the instrumental interlude that follows. Throughout the bridge, guitar 1 repeats an ostinato pattern consisting of the tonic and supertonic, C# and D#, while guitar 2 "walks" with the bass. This is followed by what might be viewed as a brief modulation to the distant key of A major for the duration of a four measure contrapuntal instrumental interlude reminiscent of the bridge solo for "The Wind Cries Mary."

As in "Spanish Castle Magic," (which was in C# minor) the use of the dominant seventh with the augmented ninth, Jimi's favorite altered chord, gives this song a major/minor ambiguity since the raised ninth is enharmonic to the minor third.

Gtrs. 1 & 2; Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

Intro

Moderately Fast ♩ = 152

F# E N.C.

C#7#9

Vocal

1. Well, there

Guitar 1

mf Harm. w/ bar w/ slight dist. *f* 8va full full full full

Guitar 2

mf w/ slight dist. steady gliss. steady gliss. *f*

Bass

mf

Drums

hi-hat (half open)

[illegible]

Verse C#7#9

Vocal: sun - rise _____ (Sun - rise. _____) is burn-in' my eyes _____ ba - by. _____ Well, now I

Guitar 1: [Musical notation]

TAB: [Fretboard diagrams for Guitar 1]

Guitar 2: [Musical notation]

TAB: [Fretboard diagrams for Guitar 2]

Bass: [Musical notation]

Drums: [Musical notation with notes: ride, hi-hat (half open)]

Vocal: must leave now, _____ but I real-ly hope to see you to - mor - row. _____

Guitar 1: [Musical notation]

TAB: [Fretboard diagrams for Guitar 1]

Guitar 2: [Musical notation]

TAB: [Fretboard diagrams for Guitar 2]

Bass: [Musical notation]

Drums: [Musical notation with notes: hi-hat (half open)]

Chords: E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9 N.C. D7

Bridge

Chords: C#7/G# D7 C#7 N.C.

Vocal

Yeah. Spoken: Well, my house is, oh, such a sad mile a-way.

Guitar 1

full full full 8va

Guitar 2

Bass

Drums

ride hi-hat (half open) ride hi-hat (half open) ride hi-hat (half open)

Vocal

The feel - in' there al - ways hangs up my day. Oh, Cle - o - pa - tra, she's

Guitar 1

8va

Guitar 2

Bass

Drums

Vocal

C#7 C#7#9

Guitar 1

8va

grad. bend 1 1/2

full

full

full

full

TAB

Guitar 2

TAB

Bass

Drums

Vocal

N.C.(G#) (C#) (G)

Whispered: Sing it, hah. Sing it, hah.

Guitar 1

8va

full

1/2

full

1/2

full

full

full

full

TAB

Guitar 2

TAB

Bass

Drums

hi-hat

Verse

3. Ain't no, _____ ain't no tell - in', ba-by. There ain't no tell - in', ba-by.
(Ain't no, _____ ain't no tell - in' babe.)

loco

full

12 11

9 11 9 (9) 9 11 (11) 13

1/2

E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9

when you're gon - na see me, 'cause I real-ly hope that, ah, it - 'll be to - mor - row. ... You know what I'm

C#7#9

* Slap back echo w/ regeneration set high.

Little Wing

Words and Music by Jimi Hendrix

Jimi's protean imagination is evident in his unique chordal style, particularly in a ballad like "Little Wing." In this context, his approach to the guitar is more like that of a pianist: Jimi breaks away from the confines of the dogmatic "rhythm or lead" method. His thumb frets the bass notes, functioning in almost the same manner as a keyboardist's left hand, and the fingers of his fretting hand can be likened to a pianist's right hand. Let's examine a few excerpts that demonstrate this piano style format and rediscover what Adrian Belew has called a "lost art."

On the first beat of measure 2, Jimi frets the root of the G major chord with his thumb, allowing it to be sustained as he follows up with the chord melody. Although the melody is within the third position form of G major, the complete chord is not fingered at any one time. Jimi usually plays dyads (double stops) and movement within these partial chords is oblique; that is one pitch is stationary. If you examine measure 6 you'll find extensive use of oblique motion.

Going to the second verse, an example of parallel motion can be found in measure 2, as the interval of a fourth is slid back and forth over a distance of a whole tone. This idea based on the major pentatonic scale also appears in the coda to "The Wind Cries Mary."

The unusual tonal quality of Jimi's guitar is characteristic of the pickup combination known as the "out-of-phase" mode (see text for "One Rainy Wish"). The ethereal effect beginning with measure 6 is the result of playing through a unit associated with organists, the rotating speaker cabinet or "Leslie." Actually, it's the speaker baffle that moves, creating slow or fast vibration on the principle of the Doppler effect.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Bass; Tune Down 1/2 Step:

- ① = G \flat ③ = A \flat
② = D \flat ④ = E \flat

Intro

Slow Rock $\text{♩} = 67$

N.C.(Em)

(G)

(Am)

Vocal

Glockenspiel

Guitar 1

Bass

Drums

The musical score is arranged in five staves. The top staff is for the Vocal line, which is mostly empty with some notes in measures 2 and 3. The second staff is for the Glockenspiel, showing a simple melody. The third staff is for Guitar 1, featuring a complex melody with various techniques like 'mf', 'Harm.', 'let ring', and 'w/ slight dist.'. The fourth staff is for the Bass line, showing a simple bass line. The fifth staff is for the Drums, showing a simple drum pattern. The guitar tablature for Guitar 1 is detailed, showing fret numbers and techniques like 'let ring' and 'w/ slight dist.'.

(Em) (Bm) (Bb) (Am)

Vocal

Glockenspiel

Guitar 1

let ring ——— T let ring ——— T let ring ——— T rake

TAB

Bass

Drums

(G) Asus2 Gsus2 Fsus2 N.C.(C6) (D)

Vocal

Glockenspiel

Guitar 1

w/ Leslie T let ring ——— T let ring ——— T let ring ——— T let ring ——— T

TAB

Bass

Drums

The musical score is arranged vertically with six staves:

- Vocal**: Features lyrics "and, uh, fair - y tales. That's all she ev-er thinks a-bout. Rid-ing with the". Chord symbols (Am), (G), (Fadd9), and (C) are placed above the staff.
- Glockenspiel**: A single melodic line.
- Guitar I**: Includes standard notation and a TAB section below it showing fret numbers.
- Bass**: Standard notation with a TAB section below it.
- Drums**: Standard notation with various rhythmic markings like accents (^) and slurs.

The key signature has one sharp (F#). The time signature changes from 4/4 to 2/4 at the end of the first measure.

The musical score for "Wind" by The Beatles is presented in a multi-staff format. The score includes parts for Vocal, Glockenspiel, Guitar 1, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two main sections: a Verse and a Chorus. The Verse is marked with a "D" chord and the lyrics "2. When I'm sad she comes to me." The Chorus is marked with a "Verse N.C.(Em)" chord and the lyrics "she comes to me." The score includes various musical notations such as notes, rests, and chords, as well as a guitar tablature section for the first guitar part. The Drums part features a complex rhythmic pattern with many triplets and sixteenth notes. The Bass part features a simple, steady rhythm with a triplet in the first measure. The Glockenspiel part features a simple, steady rhythm with a triplet in the first measure. The Vocal part features a simple melody with lyrics.

(G) (Am) (Em7)

Vocal

with a thou - sand smiles _ she gives to me _ free. _

Glockenspiel

Guitar 1

T

TAB

*Vib. top note only.

Bass

Drums

ride hi-hat

(Bm) (Bb) (Am) (C)

Glockenspiel

Guitar 1

T

TAB

Bass

Drums

It's al - right, she _ says _ it's al - right, _ take an - y - thing _ you want _

The musical score is arranged in five staves, each with a label on the left: Vocal, Glockenspiel, Guitar 1, TAB, Bass, and Drums. The score is divided into three measures by vertical bar lines. Above the first measure, the chords (G), Asus2 Gsus2 F#sus2, C5, and D5 are indicated. The vocal line includes the lyrics "from me, an-y - thing, an - y - thing." The guitar part includes a TAB section with fret numbers and a 3/5 time signature. The bass and drums parts provide a rhythmic foundation for the song.

Guitar Solo
Em G

Vocal
Fly on ... Lit-tle Wing.

Guitar 1
Harm. grad. dive w/ bar
full
full
full
full

Guitar 2
mf w/ slight dist.

Bass

Drums
ride

68

Am7 Em7 Bm7 Bb

Vocal

Glockenspiel

Guitar 1

full full full full hold bend full

TAB

Guitar 2

TAB

Bass

Drums

tom fill

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, which is mostly empty with chord changes indicated above it: Am7, Em7, Bm7, and Bb. Below the vocal staff is the Glockenspiel part, followed by Guitar 1. Guitar 1 has a standard musical staff with notes and a corresponding TAB staff with fret numbers. Performance instructions like 'full' and 'hold bend' are written above the Guitar 1 staff. Guitar 2 is also present with a musical staff and a detailed TAB staff. The Bass line is written in a single staff. The Drums line includes a standard staff with drum notation and a 'tom fill' section indicated by a dashed line and 'x' marks.

Am C D5/A G Fadd9 C

Vocal

Glockenspiel

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

70

The musical score is for a song, page 70. It features six staves: Vocal, Glockenspiel, Guitar 1, Guitar 2, Bass, and Drums. The key signature is one sharp (F#). The time signature starts in 4/4, changes to 2/4 in the middle of the piece, and returns to 4/4 at the end. Chords are indicated above the Vocal staff: Am, C, D5/A, G, Fadd9, and C. The Vocal staff has a melodic line with some rests. The Glockenspiel staff has a rhythmic pattern of eighth and sixteenth notes. Guitar 1 has a melodic line with some 'full' markings and a TAB section with fret numbers. Guitar 2 has a rhythmic pattern of eighth and sixteenth notes and a TAB section with fret numbers. The Bass staff has a melodic line with some rests. The Drums staff shows a pattern of hits and rests.

Outro
Begin Fade

Vocal: D Em N.C.
Yeah, yeah, yeah, yeah. _

Glockenspiel: 8va

Guitar 1: Harm. grad. dive w/ bar full full

Guitar 2

Bass

Drums: tom fill

The musical score is arranged in a system with six staves. The top staff is for Vocal, with lyrics 'Yeah, yeah, yeah, yeah.' and a 'Begin Fade' instruction. The second staff is for Glockenspiel, marked '8va'. The third staff is for Guitar 1, featuring a complex melodic line with a 'Harm. grad. dive w/ bar' annotation and a 'full' marking. The fourth staff is for Guitar 2, with a rhythmic accompaniment. The fifth staff is for Bass, with a simple line. The bottom staff is for Drums, with a 'tom fill' annotation. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

Words and Music by Jimi Hendrix

Moving along to the bridge, the format switches to chordal accompaniment and the song's momentum builds. Jimi's penchant for lush, complex voicings is evident as he opts to use ninth chords for the first three chords in this descending progression. From a theoretical standpoint, this form naturally occurs when harmonizing on the dominant or fifth degree of a major scale. For example, if we took the D major scale (D E F# G A B C#) and began constructing a chord on A, the fifth degree, by superimposing intervals of a third (tertian harmony), our first true chord would be a major triad consisting of A, C# and E. Continuing in the same manner will result in various harmonic extensions (7, 9, 11 and 13), but for our purposes we'll just require the seventh, G, and then replace the third, C#, with the second, B, to form the ninth.

Vocals: The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of a single note, G#5, held for the duration of the track, with the lyrics "Whispered: (Yeah..." written below it.

Guitar 1: The guitar part is in treble clef with a key signature of three sharps and a 4/4 time signature. It features a single note, G#5, held for the duration of the track, with the lyrics "Whispered: (Yeah..." written below it. The notation includes a dynamic marking of *f* (forte) and a note indicating "w/ slight dist." (with slight distortion).

Bass: The bass part is in bass clef with a key signature of three sharps and a 4/4 time signature. It features a single note, G#5, held for the duration of the track, with the lyrics "Whispered: (Yeah..." written below it. The notation includes a dynamic marking of *f* (forte).

Drums: The drum part is in bass clef with a key signature of three sharps and a 4/4 time signature. It features a single note, G#5, held for the duration of the track, with the lyrics "Whispered: (Yeah..." written below it. The notation includes a dynamic marking of *f* (forte).

73

Verse
N.C.(E5)

Vocal

Sing a song bro'. .) I. If the sun _____ re - fused to shine,.

Guitar I

TAB

Bass

Drums

Vocal

I _____ don't mind, _____ I _____ don't mind. _____ *Whispered: (Yeah...*

Guitar I

TAB

Bass

Drums

Half-Time Feel

G9 F#9 F E N.C.

Vocal

world _ to live through and, a - ha, and I ain't gon - na cop - y you. _____

Guitar I

TAB

Bass

Drums

mf

Verse
E7#9

Vocal

Yes. N.C. 2. Now if a six uh, huh, turned out _ to be

Whispered: (Sing the song brother.)

Guitar I

TAB

Bass

Drums

Vocal

A5/E E5 N.C. D5 E5 N.C.(D5) D5 E5 N.C.(D5)

nine, _____ oh, I don't mind. _____ Oh, I don't mind, _____ uh. *Whispered:* (Well, al -

Guitar I

TAB

Bass

Drums

Vocal

D5 E5 N.C.(D5) D5 E5 N.C.(D5)

right. .) If all the hip - pies _____ cut off all _____ their hair, _____ oh, I don't care. .

Guitar I

TAB

Bass

Drums

End Half-Time Feel Bridge
A9

D5 E5 N.C.(D5) D5 E5 N.C.(D5)

Vocal: Oh, I don't care. _____ Dig. 'Cause I've got my own _____

Guitar I: *let ring*

Bass: *f*

Drums: *f*

Half-Time Feel
E

G9 F#9 F

Vocal: world to live through and, uh, and I ain't gon - na cop - y you. _____

Guitar I: *T*

Bass: *f*

Drums: *f*

Interlude

N.C.(E5)

Vocal

Spoken: White col-lar con-ser-va-tive flash-in' down the street point-in' their plas-tic fin-ger at me, ha.

Guitar I

mf *f* *full*

TAB

Bass

Drums

mf (leave open)

Vocal

They're hop-in' that soon my kind will drop and die, but, uh, I'm gon-na wave my free flag high, -

Guitar I

full *1/2* let ring - - -

TAB

Bass

Drums

Guitar Solo

End Half-Time Feel

E E5 E C9

Vocal

high! Ow!

Guitar 1

let ring

TAB

Bass

Drums

f

E6

Vocal

Guitar 1

let ring

TAB

Guitar 2

8va

mf

w/ echo & clean tone

TAB

Bass

Drums

System 1:

- Vocal:** Melody line in treble clef, key of B major.
- Guitar 1:** Treble clef, playing chords and single notes. Includes a key signature change to B major.
- Guitar 2:** Treble clef, playing a melodic line. Includes a key signature change to B major.
- Bass:** Bass clef, playing a steady bass line.
- Drums:** Drum set notation with various rhythms and accents.

System 2:

- Vocal:** Melody line in treble clef, key of A major.
- Guitar 1:** Treble clef, playing chords and single notes. Includes a key signature change to A major.
- Guitar 2:** Treble clef, playing a melodic line. Includes a key signature change to A major.
- Bass:** Bass clef, playing a steady bass line.
- Drums:** Drum set notation with various rhythms and accents.

Verse
Half-Time Feel
N.C.(E5)

Vocal

Ah, ha, ha. *Spoken:* 3. Fall moun -

Guitar 1

TAB

4 4 4 4 4 4 4 4 4 4 2 5 7 5 7 5

Guitar 2

8va ----- *loco*

TAB

11 10 11 10 2/19

Bass

TAB

2 4 2 4 2 5

Drums

choke *hi-hat* *mf* *tom fill*

Vocal

tains. Just don't fall on me. Go a-head on mis-ter bus-'ness man, you can't dress like

Guitar 1

mf

TAB

7 6 7 5 5 7 5 7 5 7 5 7

Guitar 2

TAB

Bass

TAB

7 5 5 7 5 7 5 7

Drums

ride *tom fill* *3* *ride* *tom fill* *tom*

Vocal

me. Yeah.

Guitar 1

TAB 5 5 7 5 7

Guitar 2

TAB

Bass

5 5 7 7

Drums

tom tom tom tom tom tom tom

***Drum Solo**

Vocal

Guitar 1

TAB 5 5 7 5 7

Guitar 2

TAB

Bass

5 5 7 7

Drums

tom tom tom tom tom tom tom

*w/ voc. ad Lib (next 12 meas.)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar 1, Guitar 2, Bass, and Drums. The score is written in 4/4 time and the key of D major (indicated by two sharps: F# and C#).

- Vocal:** The vocal line is represented by a single staff with a treble clef. It shows a series of whole and half notes, mostly on a high pitch, with some rests.
- Guitar 1:** The guitar 1 part is written on a treble clef staff. It features a melodic line with eighth and quarter notes, including some ties and a final half note.
- Guitar 2:** The guitar 2 part is shown as a TAB (Tuning, Action, Barre) system. It indicates fret numbers (5, 7, 5, 7, 5) for the strings.
- Bass:** The bass line is written on a bass clef staff. It follows a similar melodic pattern to the guitar 1 part, using eighth and quarter notes.
- Drums:** The drum part is written on a standard five-line staff. It includes a variety of drum sounds: snare, tom-tom, and cymbal. The notation includes accents (>) and triplets (3) to indicate specific rhythmic patterns.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar 1, Guitar 2, Bass, and Drums. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4.

- Vocal:** The vocal line is represented by a single staff with a treble clef. It shows a whole rest in the first measure and a whole note in the second measure.
- Guitar 1:** The first guitar part is written on a treble clef staff. It features a melodic line with eighth and quarter notes, including a half-note chord in the second measure. Below the staff is a guitar tablature (TAB) with fret numbers: 7, 5, 7, 5, 5.
- Guitar 2:** The second guitar part is also on a treble clef staff. It shows a whole rest in the first measure and a whole note in the second measure. Below the staff is an empty guitar tablature.
- Bass:** The bass line is written on a bass clef staff. It consists of a steady eighth-note pattern. Below the staff is a bass tablature with fret numbers: 7, 5, 7, 5, 5.
- Drums:** The drum part is written on a standard five-line staff. It features a complex pattern of eighth and sixteenth notes, with accents (>) and a triplet (3) indicated. Above the staff, the word "tom" is written above specific notes, indicating tom-tom hits.

Verse

Vocal

Spoken: 4. Don't no-bod-y know what I'm talk-in' a-bout? I've got my own life to live.

Guitar 1

mp

TAB

Bass

Drums

hi-hat

Vocal

I'm the one that's gon-na have to die when it's time for me to die, so let me

Guitar 1

TAB

Guitar 2

Bass

Drums

Vocal
live my life the way I want to. There...

Guitar 1
mf

Guitar 2

Bass

Drums
ride cym., (on crown), hi-hat, tom, tom fill, hi-hat w/ foot

Guitar Solo
End Half-Time Feel E₆₉

Vocal
Sing on broth-er, play on drum-mer.

Guitar 1
f

Guitar 2
8va, 16

Bass
(x)

Drums
tom fill, ride, tom fill

Emaj9

Emaj7

Vocal

Oo.

Guitar 1

TAB

let ring

Guitar 2

8va

(19 21) 19

Bass

Drums

tom fill

E6sus4

Esus4

Vocal

Guitar 1

let ring

Guitar 2

8va

loco

P.M.

Bass

Drums

tom

Em

E⁶₉

Emaj7

Vocal

Guitar 1

Guitar 2

Bass

Drums

let ring

8va

steady gliss.

* Succession of slides w/ fretboard against mic, stand (next 5 meas.)

Esus4

w/ Indian flute ad Lib till end of song.
E13

Vocal

Guitar 1

Guitar 2

Bass

Drums

8va

15ma

8va

Vocal F#m7 E

Guitar 1 let ring - - - - -

TAB

10	10	12	12	12	12	11	0	11	0	12	12
11	11	11	11	11	11	11	11	11	11	13	13
11	11	11	11	11	11	11	11	11	11	14	14
										0	0

Guitar 2 8va loco 8va

TAB

(14)	12	14	12	14	12	14	9	11	9	0	0	9	0	16	12	12	10	12	14	12	14
							9	11	9	0	11	0	9	0							

Bass

TAB

7	7	9	7	7	9	7	7	9	7	7	9	7	7	9	7	7	9

Drums

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Vocal F#m7/E Emaj9

Guitar 1 8va let ring - - - - -

TAB

12	12	12	10	10	10	0	0	0	0	0	14
13	13	13	11	11	11	11	11	11	11	11	12
14	14	14	12	12	12	12	12	12	12	12	13
0	0	0	0	0	0	0	0	0	0	0	0

Guitar 2 8va

TAB

16	12	14	14	12	14	12	13	14	12	14	12	14	12	14	12	11	14	13	11	14	11	14	11	14	11	0	11	0	0	11	0	11

Bass

TAB

7	7	9	7	7	9	7	7	9	7	7	9	7	7	9	7	7	9

Drums

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

E F#m7 Emaj9 F#m7

Vocal

Guitar 1

8va

let ring

TAB

Guitar 2

8va

TAB

Bass

TAB

Drums

E F#m7

Vocal

Guitar 1

loco

8va

let ring

TAB

Guitar 2

8va

TAB

Bass

TAB

Drums

Vocal F#m7 Emaj9

Guitar 1

let ring - - - - -

TAB

12 12 12 10 10 10 14 14

11 11 11 11 11 11 13 13

11 11 11 11 11 11 13 13

Guitar 2

8va

steady gliss.

let ring - - - - -

TAB

7 9 7 14 17 17 16 19 17 18 16 14 16 16

Bass

Drums

Vocal F#m7 E9

Guitar 1

8va

loco

let ring - - - - -

let ring - - - - -

TAB

14 14 14 14 12 12 12 12 12 12 12 12 7 7 7 7

13 13 13 13 11 11 11 11 11 11 11 11 6 6 6 6

11 11 11 11 11 11 11 11 11 11 11 11 7 7 7 7

Guitar 2

loco

TAB

11 13 11 13 11 11

Bass

Drums

ad lib freely

You Got Me Floatin'

Words and Music by Jimi Hendrix

The opening guitar figure is in "reverse" through manipulation of the tape as on "Are You Experienced?" from the first LP. Check out the accompanying notes to that song for a detailed account of this recording technique and optional methods of replicating the "backwards" effect.

Jimi then shifts into "drive" with the funky main riff, resplendent with sharply attacked partial chords and muted strings. Note that all muting is done by the fretting hand versus the traditional palm mute.

The most notable feature of this cut has to do with its novel instrumentation. An eight-string bass is used in this piece and is prominent in the interlude solo as it is played in counterpoint to the guitar. For those of you unfamiliar to this type of bass, it is similar to the four string variety except for adjunct strings an octave higher to give the effect of a guitar doubling the bass part.

Gtrs. 1 & 2: Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

†Bass: Tune Down 1/2 Step:

- ① = G♭ ③ = A♭
② = D♭ ④ = E♭
†8-str. elec. bass

Intro

Freely ♩ = 95

N.C.

Moderately Fast Rock ♩ = 130

D5 C D6 C N.C.

C5 N.C.

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

TAB

Drums

f w/ slight dist.

mf *trmm* *trmm* *full*

* Backwards guitar.

Verse

C D C N.C. C D5 C G5 C5 D5 C D C N.C. G5 A5 C5 N.C. C5 D5

Vocal: 1. Well, you got me float - in' a - round_ and 'round. ____

Guitar 2: [Musical notation with TAB and fret numbers]

Guitar 1: [Empty staff]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

C6 D C N.C. D5 C6 C D5 C5 G5 N.C. C5 D5 C D C N.C. C5 D5 C C5 G5 N.C. C5 D5

Vocal: Al - ways up, you nev - er let me down. The a - maz-ing thing;_ you turn me on nat' - ral - ly, ____ oh,

Guitar 2: [Musical notation with TAB and fret numbers]

Guitar 1: [Empty staff]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

C D6 C5 N.C. C5 D5 C5 D5 C5 N.C.

Chorus

N.C.(C) (D) N.C. (C) (A) N.C.

Vocal

and I kiss you when I please.

(You got me float - in' We're float - in' 'round and 'round. You

Guitar 2

TAB 5 6 7 7 5 X X 5 6 7 5 X X 12 3 5 5 0 0 3 4 5 3 0 5 5 0 0 3 4 5

Guitar 1

TAB

Bass

3 X 5 5 3 X 3 3 (3)/5 3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums

Drums

Vocal

got me float - in', Hey! Touch the ceil-ing, babe. You got me float - in', Got me float - in' nat - 'ral-ly. nat - 'ral-ly. You

Guitar 2

TAB 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1

TAB

Bass

3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5 3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums

Drums

(C) (D) N.C. (C) (A) N.C. Verse C D C N.C. C5 D5 C Gsus4 N.C. C5 D5

got me float - in', Yeah! float _ to please.) 2. Now ya, ya got me float-in' a - cross _ and through. _ You

Guitar 2

TAB

Bass

Drums

C D C N.C. G5 A5 C Gsus4 C5 D5 C D C N.C. G5 A5 C5 Gsus4 N.C. G5 A5

make me float right on out _ to you. There's on - ly one thing I need to real - ly get a me there, _ is to

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

Chorus

C D C N.C. G5 A5 C D5 C5 N.C. N.C.(C) (D) N.C. (C) (A) N.C.

Vocal

hear you laugh with-out a care. What I say now, ah. Hey! Huh, 'round and 'round. You

(You got me float - in' 'round - and 'round. You

Guitar 2

TAB

5 5 7 7 5 X X 5 5 7 7 5 5 (5) 3/5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1

TAB

5 full (5) full 5 1/2 (5) 1/2 (5) 1/2

Bass

TAB

3 5 5 3 (3) 3 3 (3) 5 5 0 3 4 5 3 (3) 3 3 0 3 4 5

Drums

(C) (D) N.C. (C) (A) N.C. (C) (D) N.C. (C) (A) N.C.

Vocal

got me float - in'. Whoa, hey! Got me float - in' nat - 'ral - ly. You

got me float - in', nev - er down. You got me float - in', nat' - ral - ly. You

Guitar 2

TAB

3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1

TAB

5 7 5 1/2 (5) 1/2 5 1/2 5 1/2

Bass

TAB

3 3 3 5 5 0 3 4 5 3 5 5 0 3 4 (4) 5 3 5 5 0 3 4 5 3 3 5 5 0 3 4 5

Drums

(C) (D) N.C. (C) (A) N.C. Interlude A7

Vocal
got me float - in', float ____ to please. _) Got _ me float - in'.

Guitar 2
TAB
3 3 5 5 0 0 3 4 5 3 3 5 5 0 3 4 5 0 5 7 7 0 7

Guitar 1
TAB

Bass
TAB
2 3 5 5 0 3 4 5 2 3 5 5 0 3 4 5 0 7 7 7 7 7 7 7 5

Drums
hi-hat ride

*Octavia pedal generates additional pitch one octave higher (next 16 meas.).

Vocal
Ooh.

Guitar 2
TAB
5 7 7 7 5 7 7 7 8 6 7 5 7 7 7 7 0 7 7 7 7

Guitar 1
TAB
0 9 2 4

Bass
TAB
7 7 5 (5) 7 5 7 7 7 5 7 7 7 7 5 7 5 (5) 7 5 7 0 7 5 7 5 7

Drums

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

mp f

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

(C) (D) N.C. (C) (A) N.C. (C) (D) N.C.

Vocal: Got me float - in', yeah. See the sky?

Vocal: got me float - in', nev-er down. You've got me float - in',

Guitar 2 TAB: 3 3 5 5 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1 TAB: 17 15 17 15 15 1/2 (15) 15 13 14 12 14 2 8 *steady gliss.*

Bass TAB: 3 3 5 5 0 3 4 5 3 (3) 3 3 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums: [Rhythmic notation]

(C) (A) N.C. (C) (D) N.C. (C) (A) N.C.

Vocal: Look up. 3. Now, your

Vocal: nat - 'ral - ly. You got me float - in', float to please.

Guitar 2 TAB: 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1 TAB: 4 1/2 (4) 1/2 (4) 14 1/2 (14) *steady gliss.*

Bass TAB: 3 (3) 3 3 0 3 4 5 3 (3) 5 5 0 3 4 5 3 (3) 3 3 0 3 4 5

Drums: [Rhythmic notation]

Verse

Vocal
 C D C N.C. C6 N.C. C6 D C N.C. G5 A5
 dad-dy's cool and your mom-ma's no fool. — They both know — I'm heads o-ver

Guitar 2
 TAB: 6 5 7 7 6 X 8 5 7 7 5 X X 8 5 5 6 7 7 6 X X X X X 5/7 5/7

Guitar 1
loco
 TAB: 2 4 2 4 (4) (4) (4) (4) 5 7 9 (9) full

Bass
 TAB: 3 (3) 5 5 3/5 3 3 3 3/5 3 3 5 5 3/5

Drums

Vocal
 C Gsus4 N.C. C D C N.C. G5 A5 C N.C. C5 D5
 heels — for you. And when the day it melts down in - to a sleep - y, red glow, — that's

Guitar 2
 TAB: 5 7 (4) 5 4 5 4 4/6 5 7 7 5 7 5 X 5 7 8 6

Guitar 1
 TAB: 5 7 4 (4) 5 4 5 4 4/6 5 7 7 5 7 (7) 1/2

Bass
 TAB: 3 (3) 3 3

Drums

Chords: C D C N.C. G5 A5 C D5 Gsus4

Vocal: when my de - sires _ start to show. _

Guitar 2: grad. bend full

Guitar 1: 1/2 full

Bass: (6) 4 2 4 4 (4) 2

Drums: (6) 4 2 4 4 (4) 2

Section: Outro

Chords: N.C. A7sus4 A7#9 Bb7#9 A7#9

Vocal: Hey! _ Hey! _ Have _ me float - in'. You

Guitar 2: (3) 4 3 2 5 2 5 4 2 2 4 2 2/4 2 4 2 4/2 0

Guitar 1: (3) 4 3 2 5 2 5 4 2 2 4 2 2/4 2 4 2 4/2 0

Bass: 5 3 5 5 3/5 3 (3) 3 3 3/5 3 3 5 5 3/5

Drums: (3) 4 3 2 5 2 5 4 2 2 4 2 2/4 2 4 2 4/2 0

N.C. A9 Bb9/A A9 N.C. C9

Vocal: Got me float - in'. Touch the

Vocal: got me float - in'. You got me float - in'.

Guitar 2: TAB

Guitar 1: TAB

Bass: TAB

Drums: TAB

Chords: A9, Bb9/A, A9, N.C., C9

Annotations: 3, 1/2, full, steady gliss., 8va, 1/2, 1/2, 1/2, 1/2

End Voc. Fig. 1

sky.

You got me float - in'.

You

14

Castles Made Of Sand

Words and Music by Jimi Hendrix

Whereas Jimi's anthem to nonconformity, "If 6 Was 9," was vehemently subjective in its declarations, here he is more or less a detached observer of life's ironies. There's even a certain pathos to the music itself which can be attributed to the fact that there are brief departures from the major mode to minor.

The first voicing, G5add 9 (also called Gsus2) has a rather bittersweet quality to it, being neither "fish nor fowl" (i.e. major nor minor), and then B \flat , the minor third, is introduced by virtue of the parallel movement of the opening chordal figure and its recapitulation at the song's conclusion. Note also that the minor mode is inferred by the entrance of a B \flat major chord in the last measures of the introduction.

As in "You Got Me Floating," there's that ubiquitous "backwards" guitar in the background, and this time it is also the solo instrument.

Memorization of this song is a must for any guitar-slinging Hendrix devotee. Just ask Frank Marino of Mahogany Rush fame, an "honor student" of the Jimi Hendrix school of guitar.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Bass; Tune Down 1/2 Step:

- ① = G \flat ③ = A \flat
- ② = D \flat ④ = E \flat

Intro

Freely ♩ = 126

Chord progression: F \sharp sus2 Gsus2 B \flat sus2 C \sharp sus2 B \flat sus2 Gsus2 F \sharp sus2 Gsus2

Vocal

Guitar 1

mp *cresc.* *mf*

TAB

*T-Thumb on ⑥

Guitar 2

p

TAB

* Backwards guitar.

Bass

Drums

Slower ♩ = 92

N.C.

(Bm7)

(Gsus2)

(Am7)

(Fsus2)

(Bb5)

Vocal

Guitar 1

Guitar 2

Bass

Drums

let ring - - - - - | A.H. | let ring - - - - - | let ring - - - - - |

3 3 5 7 5 7 0 7 10 7 7 10 7 (7) 0 3 4 5 3 5 5 7 5 8 5 6 8

pitch: D

TAB

Verse

G N.C. (Bb) (C)

G N.C. (Bb) (C)

Fsus2

Vocal

Guitar 1

Guitar 2

Bass

Drums

1. Down the street you can hear her scream, "You're a dis - grace," as she

let ring - - - | let ring - - - - - | let ring - - - - - |

4 5 3 5 3 5 7 5 6 3 5 3 5 7 5 6 (6) 1 1 3 0 3 1 3 1 3 0 1 3

(5) 7 5 5 7

mf w/ pick 3 3 0 3 3

f

The musical score for "The Highway Blues" is presented in a five-staff format. The top staff is for the Vocal, with lyrics: "slams the door in his drunk-en face. And now he stands out side and all the". The second staff is for Guitar 1, featuring a melodic line and a tablature section with the instruction "let ring". The third staff is for Guitar 2, with a melodic line and a tablature section. The fourth staff is for Bass, with a melodic line and a tablature section. The bottom staff is for Drums, showing a rhythmic pattern with various drum notations. The score is in 2/4 time and includes a key signature of one sharp (F#).

Vocal
 N.C.(Am) Em7
 slams the door in his drunk-en face. And now he stands out side and all the

Guitar 1
 let ring

Guitar 2

Bass

Drums

[illegible]

Vocal

F5 N.C.(Am)

cries, "Oh girl, you must be mad. What hap-pened to the sweet love you and me had?" A -

Guitar 1

let ring - - - - -

Guitar 2

Bass

Drums

Vocal

(Em) (F#sus2) (C5) (G5) N.C.(C)

against the door he leans and starts a scene, and his tears fall and burn the gar - den green. -

Guitar 1

let ring - - - - -

Guitar 2

Bass

Drums

Chorus

G5 N.C.(Bm7) (Gsus2) (Am7) (Fsus2) (Bb5)

Vocal

And so cas - tles made of sand ____ fall in the sea, ____ e -

Guitar 1

let ring - - - - - | let ring - - - - - |

TAB

3 3 5 5 5 5 5 5 3 3 | 5 7 5 7 7 7 7 7 10 7 7 | 5 3 5 5 7 5 5 8 8 6 8 5

Guitar 2

TAB

Bass

5 5 5 5 5 5 |

Drums

Verse

Gsus2 N.C.(Bb) G N.C.(Bb) (C) Fsus2

Vocal

ven - tu - al - ly. 2. A lit - tle In - di - an brave, who be - fore he was ten, ____ played

Guitar 1

let ring - - - - - | let ring - - - - - | let ring - - - - - |

TAB

3 5 5 0 3 3 5 5 | 4 3 3 3 5 7 5 5 | 1 3 3 3 3 3 3 0

pitch: C

Guitar 2

* Vibrato G intermittently "bumps into" C note, 3rd str., 5th fret.

TAB

5 (5) 7 10 7 5 5 7 5 7

Bass

3 0 3 3

Drums

Am Em7

Vocal

war games in the woods, with his In - di - an friends. And he built a dream that when he grew up he would

Guitar 1

Guitar 2

Bass

Drums

F5 N.C.(C) Gsus2 N.C. G5 Gm7 G9

Vocal

be a fear-less war-ri - or In - di - an Chief. Man-y

Guitar 1

Guitar 2

Bass

Drums

Vocal

Fsus2 A5 N.C.(A5)

moons passed and more the dream . grew strong un - til to - mor-row he would sing his first _____ war song, and

Guitar 1

let ring

TAB

1 1 0 0 0 0 0 0 7 7 7 7 5 7 5 5 5 7 5 7

Guitar 2

TAB

5 5 7 5 10 7 9 7 (7) 5

Bass

TAB

3 0 3 3 (3) 7 7 x 7 7

Drums

Vocal

Em7 N.C.(F) (C) Gsus2

fight his first bat-tle, but some-thing went wrong. Sur - prise at-tack - killed him in his sleep - that night.

Guitar 1

let ring

TAB

0 0 7 7 7 0 7 7 7 7 0 1 3 5 3 5 7 3 3 5 5 5 5 5 5 5 5 5 5

Guitar 2

TAB

7 5 7 5

Bass

TAB

7 5 7 7 3 3 5 5 5 5 5 5 5 5 5 (5)

Drums

Guitar Solo
N.C.(Gm7) (C) (G) (Bb) (C)

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

(G) (Bb) (C) (G) (Bb) (C)

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

3. There

Gsus2 F#5 F#sus2

Vocal

She drew her wheel - chair to the edge of the shore, and to —

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

A5 Em7

Vocal

— her legs she smiled, "You won't hurt me no more." — But then a sight she'd nev - er seen — made her jump and say,

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

Vocal

F C5 G

“Look, a gold - en winged ship is pass - ing my way.” *Spoken:* And it real - ly did - n't

Guitar 1

let ring —

Guitar 2

Bass

Drums

Outro
Freely ♩ = 80

G5 N.C.(Bm7)

Vocal

have to stop, — it just kept on go - ing. And so cas - tles —

Guitar 1

Guitar 2

Bass

Drums

(Am7) (Bb5) (G) N.C.(Bb) (C)

Vocal: made of sand slips in - to the sea, e -

Guitar 1: [Musical notation]

Guitar 2: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

TAB: [Fingerings for Guitar 1]

G N.C.(Bb) (C) G N.C.(Bb) (C)

Vocal: ven - tu - al - ly.

Guitar 1: [Musical notation]

Guitar 2: [Musical notation]

Bass: [Empty staff]

Drums: [Empty staff]

TAB: [Fingerings for Guitar 1 and 2]

Slower ♩ = 72

Chord progression for the first system:

G5 Gsus2 F#sus2 Gsus2 B♭sus2 Gsus2 C#sus2 B♭sus2 Gsus2 B♭sus2 F#sus2 Gsus2 F#sus2 Gsus2

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

Fade Out

Chord progression for the second system:

F#sus2 Gsus2 B♭sus2 Gsus2 C#sus2 B♭sus2 D#sus2 C#sus2 B♭sus2 C#sus2 Gsus2 B♭sus2 Gsus2 F#sus2 Gsus2 B♭sus2 C#sus2 D#sus2

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

One Rainy Wish

Words and Music by Jimi Hendrix

Another of Jimi's "Honor Students," Eric Johnson, cites this ode to a dream as one of his personal favorites. It's also near the top of my list, primarily for its aesthetic appeal, but it has a sufficient amount of radical Hendrixian harmonic and rhythmic concepts to warrant some lengthy academically-minded musings.

To my knowledge, this was the first rock song to have the verse and chorus in different time signatures. Up 'til the last measure of the first verse it is in triple meter, 3/4 time, which is then replaced by the double meter, 4/4 time, of the chorus.

The harmonies contain numerous Jimi signatures, most notably by guitar 2 starting with the opening E6 chord and harmonization of the E major pentatonic scale (E F# G# B C#) in fourths, commencing with measure 6 to the exquisite A major add 9 voicing in the second measure of the verse. The guitar also has a decidedly "nasal" quality to it, due to the fact that the bridge and middle pickups were engaged simultaneously. This was before the advent of five-way pickup selectors on Stratocasters and Jimi attained this setting - erroneously dubbed by most as the "out-of-phase" mode - by first removing the spring from its precursor, the three-way switch. This setting is also employed in "Castles Made Of Sand," "Wait Until Tomorrow" and "Ain't No Telling."

Gtrs. 1 & 2; Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

Intro
Free Time
N.C.

Vocal

E C#m7 E A

sleep-ing so peace-ful-ly. In your hand a flow-er played, a

Guitar 1

TAB

9 11 9 9 11 (11) 9 9 11 9 11 9 11 9 11 9 7 6 9 6 9 7 9 7 9 7

Guitar 2

let ring - - - - -

TAB

2 1 2 1 2 2 4 2 4 4 6 6 4 4 4 0 1 2 1 2 2 4 4 4 5 4 6 4 7 2 4 2 4 2

Bass

7 7 7 7 4 4 4 4 7 7 7 5 5 5 5 5

Drums

Vocal

E C#m

wait-ing there for me.

Guitar 1

TAB

14 12 13 14 11 9 11 9 11 11 9 11 9 11 9 11 11 11 11 9 11 9 11

Guitar 2

let ring - - - - -

TAB

0 0 0 8 11 9 9 11 11 9 11 9 11 11 11 11 9 11 11 9 11 11 11

Bass

7 7 7 7 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Drums

Chorus

Vocal: C# C# G# B F#

*I have nev - er laid eyes on you, a like a be -

Guitar 1: full full full full full

Guitar 2: let ring - - - - - let ring - - - - -

Bass: 4 4 6 4 6 6 4 6 4 6 2 4 2 4 4 2 4 2 4

Drums: choke 3 3 3 3

*Double tracked vocal.

Vocal: C# G# B F# C# G#

fore this time - less day. Ah, but you walked and ya once -

Guitar 1: full full full full full

Guitar 2: let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Bass: 4 6 4 6 6 4 6 4 6 2 4 2 4 4 2 4 2 4 4

Drums: 3 3 3 3

Vocal

E C#m E

not too long a go. Mist - y blue and

Guitar 1

8va

TAB

5 7 5 6 4 4 4 4 11 9 11 0 11 9 11 0 11 0 12 9 12 9 11 0 11

Guitar 2

let ring

TAB

0 2 9 11 9 0 9 9 0 11 9 11 9 11 0 11 9 0 7 9 9 9 9 11 9 0 0

Bass

7 7 7 7 4 4 11 7 7 7 (5)

Drums

Vocal

A E C#m

li - lac too, a nev - er to grow old.

8va loco

Guitar 1

1/2

TAB

14 17 14 14 16 (16) 14 16 14 14 12 14 12 13 11 9 11 9 11 9 11 9 11

Guitar 2

let ring

TAB

5 4 6 4 7 4 2 3 4 2 2 0 0 0 0 11 0 0 11 9 11 9 11 0 0 11 0 0 11

Bass

5 5 7 5 7 7 7 7 7 7 4 4 4

Drums

Vocal

E A

A gold - en — rose, the col - or of the dream I had.

Guitar 1

8va

TAB

9 11 9 11 9 11 16 14 17 14 16 13 16 14 17 14 17 14 16 14 16 16

Guitar 2

T T

let ring — —

let ring — — — — —

TAB

11 9 11 9 11 9 9 9 9 9 7 7 0 9 7 7 9 5 4 6 4 7 2 4 2 4 2

Bass

TAB

4 4 4 7 7 7 4 5 5 5 4

Drums

Vocal

E C#m E D5

Mist - y blue and li - lac too. — Gold - en — rose, the col - or of the

Guitar 1

8va

full full full

TAB

14 12 14 12 13 11 9 11 9 11 9 12 11 11 11 11 9 11 0 12 9 11 11 9 11

Guitar 2

let ring — — — — — T

TAB

0 1 2 6 6 9 9 11 9 9 9 11 9 12 11 9 9 9 9 7 7 7 7

Bass

TAB

7 7 4 6 6 4 4 4 7 7 7 7 5

Drums

Vocal

A E C#m

dream I had. Mist - y blue and li - lac too. —

Guitar 1

Sva *loco*

TAB

17 14 17 14 17 14 12 13 11 9 11 13 12 14 12 13 11 9 9 11 9 11 9 11

Guitar 2

let ring — — — — —

TAB

0 0 2 2 2 2 2 4 2 0 9 11 9 9 9 9 11 9 11 0 9 9 9 11 9 11 9

Bass

TAB

5 5 5 5 7 7 7 7 7 7 4 4 4 4 4 4

Drums

Vocal

Gold - en — rose, — gold - en — rose, — gold - en — rose. —

Guitar 1

TAB

9 11 9 11 11 9 11 9 11 11 11 9 11 9 11

Guitar 2

TAB

11 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 11 9 9 9 9 9 9 11 11

Bass

TAB

4 4 4 4 4 4 2 4 4 4 4 2 4 4 4 4 4 4

Drums

C#m

Vocal

Spoken: It's on - ly a dream. _ I'd love to

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

C

Vocal

tell some-bod - y a - bout this dream. The

Guitar 1

Sva

TAB

Guitar 2

TAB

Bass

Drums

C#m

Vocal
lev - en moons _____ played _ a - cross the rain - bows

Guitar 1
8va

Guitar 2
T let ring T T

Bass

Drums

Begin Fade

Vocal
C C#m
a - bove me and you. Gold - en rose, _

Guitar 1
8va

Guitar 2
T let ring T let ring T

Bass

Drums

C

Vocal

the col-or of the vel - vet walls, sur - rounds us.

Guitar 1

8va

TAB

9 11 9 12 9 11 9 12 9 10 8 10 8 10 8 10 8

Guitar 2

T T let ring T let ring

TAB

9 9 11 9 11 11 11 11 11 8 8 10 9 10 9 10 10

Bass

TAB

4 4 4 6 4 6 3 3 3 3 3 5 3

Drums

3 3 3 3 6 3 3 3

Fade Out

Vocal

Guitar 1

8va

TAB

8 10 8 10 8 10 8 10 8 10 8 10 8 10 8

Guitar 2

T T let ring T let ring

TAB

8 8 10 10 10 10 10 10 10 10 10 10 10 10

Bass

TAB

3 3 3 3 5 3 3 3 3 5 3

Drums

3 3 3 3 3 3 3 3

Little Miss Lover

Words and Music by Jimi Hendrix

Mitch Mitchell's intro figure to "Little Miss Lover" exemplifies his uncanny knack for creating drum parts based on Hendrix's riffs. Other examples can be found in the introductions to "I Don't Live Today" and "Voodoo Chile (Slight Return)."

Throughout the verses, Jimi's guitar assumes the character of a percussion instrument, the result of using a wah-wah pedal in conjunction with muted strings. Going into the lead break he switches on his Octavia, playing a solo that practically covers the gamut of bends idiomatic to the rock and blues genre. Just in case you're a novice to string-bending, take heed and be sure to place all available digits behind the finger executing the bend for additional leverage and support. Most bends are done with the ring finger of the fretting hand, so your index and middle fingers will be the ones assisting in pushing a string up to the required pitch.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:

- ① = G♭ ③ = A♭
② = D♭ ④ = E♭

Intro

Moderate Rock ♩ = 98

N.C.

Vocal

Guitar 1

TAB

Bass

Drums

f

ride

Verse

F#9

F#7#9

1. Lit-tle Miss

Lov - er,

heh,

a-where

w/ wah-wah & dist.

sizzle cym.

F#7

F#7#9

F#7

F#7#9

A7

A7#9

have you been_ in this world

for so long?_

Well, I love a lov - er,

Vocal

A7 A7#9 F#7 F#7#9 F#7 F#7#9

ah, that-a feels like you. Would ya like to tag a - long? — Well, I

Guitar 1

TAB

Bass

Drums

Vocal

C#m7 E9 F9 F#7 F#7#9 F#7 F#7#9

real-ly don't need an-y help lit-tle girl, but I think you can help me out an - y - way. — Spoken: Aw, ss - sock it to me. 2. Uh,

Guitar 1

TAB

Bass

Drums

hi-hat + ride

Interlude

N.C.

Vocal

Ah, — yeah. Ya see me walk towards you ba - by. Hey. — Ah,

Guitar 1

1/4

TAB

2 4 3 2 5 0 0 2 4 2 4 3 2 5 2 0 2 4 2 4 3 2 5 2 0 2 4

Bass

2 4 3 2 5 2 4 4 2 4 3 2 0 0 2 4 0 4 3 2 5 0 2 4

Drums

Guitar Solo

N.C.(A5)

Vocal

yeah. Talk you in-to a... Ah, get in-to it.

Guitar 1

grad. bend and release

w/ Octavia

full

2

2

TAB

2 2 4 3 2 5 0 2 4 2 8 8 5 0 8 8 8 8

Bass

2 2 4 3 2 5 0 2 7 7 7 5 7 7 5 7 7 7 7 5 7 7 5 7

Drums

Vocal

Guitar I

Bass

Drums

Full

1/2

2

full

full

full

full

Vocal

Guitar I

Bass

Drums

grad. release

1 1/2

2

2

2

tom fill

* Played behind the beat.

F#7#9

w/ Voc. Fig. 1, 2 times

163

Outro
w/ Voc. Fig. 1, 5 times
N.C.(F#9)

Vocal
F#9 F#7#9 F#9 F#7#9
hey, — lit - tle Miss, lit - tle Miss, lit - tle Miss, lit - tle Miss Lov - er. Oh, — ba - by,

Guitar 1
TAB
1/4 1/4

Guitar 2
8va
mp w/ dist. f
TAB
1/2 1/2
let ring — — 1/2
w/ wah-wah

Bass
2 0 2 0 2 0 2 0 2 0 5 5 2 0 2 0 2 0 2 0 2 0 5 5 2 0 2 2 2 5 0 0 2

Drums
hi-hat ride

Vocal
oh, — look at me with soul here. So — good, — lit - tle Miss Lov - er.

Guitar 1
TAB

Guitar 2
8va
TAB
*Vib. top note only.

Bass
2 2 2 5 0 0 2 2 2 5 0 0 2 2 2 5 0 0 2 2 2 5 0 0 2

Drums
hi-hat ride

Vocal

F#9 F#7#9 F#9 *Begin Fade*

Hey, — ba - by. Oh!

Guitar 1

TAB

8va

Guitar 2

TAB

Bass

Drums

hi-hat + ride

Vocal

N.C.(F#9) *Fade Out*

She makes ev-'ry-thing good. — Hey, — lov - er, ah. —

Guitar 1

TAB

8va

Guitar 2

TAB

Bass

Drums

hi-hat + ride

Bold As Love

Words and Music by Jimi Hendrix

The flower of Jimi's lyrical genius is in full bloom throughout *Axis: Bold As Love*, especially the title cut, with its imagery and personification of the colors. "Lyrical" is also an apt adjective for his guitar playing, whether it be the chordal counterpoint within the verses or the lead lines during the majestic outro solo.

Examining the guitar solo from a theoretical standpoint will reveal why it works in relationship to the chord progression and should help you in developing your own melodies. For example, the solo commences on the root of the A major chord in the form of a string bend, then it moves along to roots of the next two chords in the progression, E major and F# minor. In the third and fifth measures he bends to C#, which is the third of the A major triad (A C# E), then releases it back to B, the fifth of the E major triad (E G# B).

Following this section, Mitch plays a brief solo interlude wherein his drums are colored by ace engineer Eddie Kramer with a bit of studio magic known as flanging. Current state-of-the-art technology makes this effect available electronically, but when *Axis: Bold As Love* was produced it was done mechanically. This required manipulating the reel flange (projecting rim) to one of two tape decks running simultaneously, with the thumb and mixing the resulting signal.

The music of the majestic grand finale seems to take flight and "kiss the sky" on its new course of C# major. Note that beginning with measure 11, Jimi uses arpeggios based on the C# - G# - A#m - B - B# progression, and fades out with tremolo picked partial chords.

Gtrs. 1, 2 & 3: Tune Down 1/2 Step: Bass: Tune Down 1/2 Step:

- ① = Eb ④ = Db ① = Gb ③ = Ab
② = Bb ⑤ = Ab ② = Db ④ = Eb
③ = Gb ⑥ = Eb

Verse

Moderately Slow Rock ♩ = 70

Score for *Bold As Love* (Verse), Moderately Slow Rock, ♩ = 70.

Vocal: 1. An - ger, he — smiles, — tow-er-ing in shin-y me-tal - lic pur-ple ar - mour. — Queen

Guitar 1: w/ slight dist. let ring — — — — — let ring — — — — —

Guitar 2:

Guitar 3:

Bass: mf

Drums: mf

Chord progressions: A, N.C.(E), (F#m), (D).

Tablature for Guitar 1 includes string bends and fret numbers (0, 2, 4, 5, 7, 9).

*T = Thumb on ④

(A) (E) (F#m) (D) (C#)

Vocal

Jeal-ous - y, en - vy waits - be-hind him, her fire - y green - gown - sneers at the grass - y ground. —

Guitar 1

T

let ring ———— |

T

let ring ———— | let ring ———— | let ring ———— |

TAB

5 7 5 4 6 (1) 1 0 1 2 2 2 2 4 2 4 0 5 7 4 6 6

Guitar 2

TAB

Guitar 3

TAB

Bass

mf

4

Drums

The musical score is written for a band. The vocal part has lyrics: "Jeal-ous - y, en - vy waits - be-hind him, her fire - y green - gown - sneers at the grass - y ground. —". The guitar 1 part has a melody with triplets and a "let ring" instruction. The guitar 2, guitar 3, and bass parts have TAB notation. The drums part has a simple rhythm pattern.

(D) (A) (Bm) (G)

Vocal

Blue are the life giv-ing wa - ters tak-ing for grant-ed, they qui-et - ly un - der - stand. ____

Guitar 1

Guitar 2

mp
w/ clean tone

* Doubles bass gtr. simile at this point.

Guitar 3

Bass

Drums

hi-hat

The musical score is arranged in a multi-staff format. The Vocal staff is at the top, followed by Guitar 1, Guitar 2, Guitar 3, Bass, and Drums. Chord changes are indicated above the Vocal staff: (D), (A), (Bm), and (G). The lyrics are written below the Vocal staff. Guitar 1 and Guitar 2 have both standard notation and guitar tablature. Guitar 2 includes a dynamic marking of *mp* and a note about clean tone. A note indicates that Guitar 2 doubles the bass guitar at a specific point. The Drums staff includes a hi-hat section with specific notation.

(D) (A) (Bm) G6 G#

Vocal

Once hap - py tur-quoise arm - ies lay op-po-site, read - y, but won-der why the fight is on. ____

Guitar 1

TAB

Guitar 2

TAB

Guitar 3

TAB

Bass

TAB

Drums

f w/ clean tone

f

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, with lyrics underneath. Below it are three guitar staves (Guitar 1, 2, and 3), each with a standard musical staff and a corresponding TAB staff. The Bass line is on a single staff, and the Drums line is at the bottom. The score is divided into measures by vertical bar lines. Chord symbols (D, A, Bm, G6, G#) are placed above the vocal staff. Various musical notations are used, including triplets (indicated by a '3' and a bracket), slurs, and dynamics like *f* (forte). The TAB staves use numbers to indicate fret positions. The Drums staff uses 'x' marks to represent hits on the snare or cymbals.

Chorus

A

E

F#m

G

Vocal

But they're all ____ bold _ as love. _____

Guitar 1

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

TAB

Guitar 2

TAB

Guitar 3

TAB

Bass

Drums

ride

hi-hat (open)

Chord progressions: N.C.(A) E F#m N.C.(G)

Vocal: Yeah, they're all _____ bold as love, _____ yeah!

Guitar 1: let ring ----- let ring ----- let ring ----- let ring -----

Guitar 2: [Empty staff]

Guitar 3: let ring ----- let ring ----- let ring -----

Bass: [Bass line]

Drums: ride hi-hat (open)

The musical score is arranged in a multi-staff format. The Vocal staff at the top contains the lyrics "Yeah, they're all _____ bold as love, _____ yeah!" with corresponding musical notation. Below the vocal staff are the guitar parts. Guitar 1 has a melodic line with triplets and "let ring" markings. Guitar 2 is an empty staff. Guitar 3 has a rhythmic line with sixteenth notes and "let ring" markings. The Bass staff features a line with eighth and sixteenth notes. The Drums staff includes notation for "ride" and "hi-hat (open)" with various rhythmic patterns and accents.

(A) (Bm) (D) (G) (G#)

Vocal

Ax - is. 2. My

Guitar 1

mf

TAB

Guitar 2

TAB

Guitar 3

TAB

Bass

TAB

Drums

mf

3

3

3

3

Verse

N.C.(A) (E) (F#m) (D)

Vocal

Red is so con-fi-dent, he flash-es tro-phies of war and rib-bons of eu-pho - ri - a.

Guitar 1

TAB

Guitar 2

mp

TAB

Guitar 3

TAB

Bass

Drums

ride hi-hat (open)

The musical score is arranged in a standard multi-staff format. The vocal line is at the top, with lyrics written below the notes. Chord symbols are placed above the vocal staff. Guitar 1 and 2 have both standard notation and guitar-specific TAB notation below them. Guitar 3 has a TAB staff. The bass line is in a separate staff, and the drums are at the bottom with specific notation for ride and hi-hat patterns. The key signature has two sharps (F# and C#), and the time signature is 4/4. The verse consists of 16 measures.

(A) (E) (F#m) D5 N.C.(C#5)

Vocal

Or - ange is young, — full of dar-ing, but ver-y un-stead-y for the first go round. —

Guitar 1

TAB

Guitar 2

TAB

Guitar 3

TAB

Bass

Drums

ride hi-hat (open)

The musical score is written for a band consisting of a vocalist, three guitarists, a bassist, and a drummer. The key signature has two sharps (F# and C#), and the time signature is 4/4. The song is divided into measures by vertical bar lines. Chord changes are indicated above the vocal line: (A) at the start, (E) after the first measure, (F#m) after the second measure, D5 after the third measure, and N.C.(C#5) at the end. The vocal line features a melody with triplets and slurs. The guitar parts include TAB notation for fretting and picking. The bass line provides a steady accompaniment. The drums part includes ride and hi-hat notation, with some measures featuring triplets and slurs.

(D) (A) (Bm) (G)

Vocal

My Yel-low in this case _ is not so mel-low. In fact, I'm try'n' to say it's fright-ened like me. ____

Guitar 1

let ring -----

Guitar 2

steady gliss.

Guitar 3

Bass

Drums

ride hi-hat (open)

The musical score is written for a band. The Vocal part has lyrics: "My Yel-low in this case _ is not so mel-low. In fact, I'm try'n' to say it's fright-ened like me. ____". The chords are (D), (A), (Bm), and (G). Guitar 1 has a "let ring" instruction. Guitar 2 has a "steady gliss." instruction. Guitar 3 is silent. The Bass part has a triplet of eighth notes. The Drums part has a triplet of eighth notes and a triplet of sixteenth notes.

(D) (A) (Bm) Bm G G#

Vocal

And all of these e - mo - tions of mine _ keeps hold-ing me from, uh, giv-ing my life to a rain - bow like you. But I'm, uh,

Guitar 1

P.M. - - - - -

TAB

10 9 7 7 5 5 5 5 6 7 6 7 (9) 7 7 7 7 4 4 4 5 5 5

Guitar 2

TAB

5 5 4 5 5 5 5 5 7 7 0 0 3 3 4 4 4

Guitar 3

f

TAB

7 7 7 7 7 7 8 8 8 8 8 8 7 7 7 7 7 7 8 8 8 8 8 8

Bass

5 5 4 5 5 5 X X X 2 2 2 5 5 5 6 6 6

Drums

3

Chorus

Gr. 2 tacet

Vocal

yeah, I'm bold as love, yeah, yeah.

Guitar 1

let ring

TAB

Guitar 3

let ring

TAB

Bass

Drums

Vocal

Well, I'm bold, bold as love, hear me talk in', girl.

Guitar 1

let ring

TAB

Guitar 3

let ring

TAB

Bass

Drums

178

Guitar Solo

A E F#m N.C.(G) A E

Vocal

Yeah!

Guitar 3

f w/ Fuzz Face dist. pedal

full full full full grad. release full full full

TAB

Guitar 1

let ring let ring let ring let ring let ring let ring

TAB

Bass

ride

tom fill

Drums

[illegible]

Vocal

N.C.(F#m) G A E

Guitar 3

TAB

Guitar I

TAB

Bass

Drums

Detailed description: This system contains measures 1 through 4. The vocal line has whole notes for G, A, and E, with a whole rest in measure 1. Guitar 3 has a melodic line with triplets and a 'full' vibrato in measure 4. Guitar I has a melodic line with triplets and 'let ring' markings in measures 2 and 4. Bass has a steady eighth-note line. Drums have a consistent pattern with triplet accents in measures 2 and 4.

Vocal

F#m G6 N.C.(A) (E7) (F#m) (G)

Guitar 3

TAB

Guitar I

TAB

Bass

Drums

Detailed description: This system contains measures 5 through 8. The vocal line has whole notes for F#m, G6, N.C.(A), (E7), (F#m), and (G). Guitar 3 has a melodic line with 'full' and 'semi-harm.' markings. Guitar I has a melodic line with triplets and 'let ring' markings. Bass has a steady eighth-note line. Drums have a consistent pattern with a 'tom fill' in measure 6.

Vocal

A5 D5 A5

Guitar 3

full

1/2

poco rit.

1/2

Guitar 1

TAB

Bass

Drums

tom fill

* w/ heavy flange

Vocal

N.C.

A Tempo

Guitar 3

TAB

Guitar 1

TAB

Bass

Drums

tom fill

rit.

Outro Solo

Gtr. 1 tacet

Chords: C#, G#, A#m, B, B#

Drums: full, full, full, full, full, full, full, full, full, full

Bass: 6 6 6 6 4 4 5 6 6 6 4 6 1 3 0 1 0 3 2 4 2 3 5 3 5

Guitar 3: TAB 9 12 9 12 (12) 9 9 11 9 11 11 13 11 13 9 11 7 9 7 9 0 11

* Chords played to Mellotron (early kybd. sampler that utilized tapes vs. electronics) for remainder of tune.

Chords: C#, G#, A#m, B, B#

Drums: ride, ride, ride, ride, tom fill, tom fill

Bass: 4 6 6 6 6 6 6 4 3 6 4 3 6 4 1 3 0 1 3 0 2 4 4 3 5 5

Guitar 3: TAB 9 12 9 12 (12) 9 9 11 9 11 11 13 11 13 12 14 12 14 6 11 9 9 0

Chords: C#, G#, A#m, B, B#

Drums: ride, ride, ride, ride, tom fill, tom fill

Bass: 4 6 6 6 4 6 4 3 6 4 3 6 4 1 3 0 1 3 0 4 4 2 5 5 3

Guitar 3: TAB 11 (11) 11 (11) 9 11 11 11 11 11 (11) 9 11 9 12 12 15 1 1/2

* 2nd string sounds unintentionally.

Guitar 3

C# G# A#m B B#

1 1/2 1/2 (15) 1/2 full full full * fdbk.

TAB

15 15 (15) 0 13 14 16 (16) (16) 14 15 14 16 16 X

Bass

4 6 6 6 4 6 4 3 6 4 3 6 4 1 3 1 3 4 4 2 5 5 3

Drums

* Microphonic fdbk. not caused by string vibration.

Guitar 3

C# G# A#m B B#

full full full full full full full full full

TAB

16 14 16 14 13 16 16 16 16 14 16 (16) 16 (16) 14 14 16 full

* Played ahead of the beat.

Bass

4 4 6 6 6 6 4 6 6 4 3 6 4 3 6 4 1 3 3 1 3 1 2 4 4 3 5 5 6

Drums

Guitar 3

C# G# A#m B B#

TAB

10 9 9 13 9 9 4 4 4 4 4 4 6 9 6 6 6 6 6 6 11 7 11 7 12 8 12 8 9

Bass

4 6 6 6 6 6 6 4 3 6 4 3 1 3 3 3 1 2 4 4 3 5 5 6

Drums

Guitar 3

Chords: G#

TAB: 13 9 9 13 9 9 13 9 9 13 9 4 6 4 4 6 4 4 6 4 4 6 4 4 6 4 6

Bass:

Drums:

Guitar 3

Chords: A#m, B, B#

TAB: 9 6 6 9 6 6 9 6 6 9 6 6 11 7 7 11 7 7 8 (12) 8 12 8 8 9

Bass:

Drums:

Guitar 3

Chords: G#

TAB: 9 9 12 full 9 12 9 11 full 9 9 12 9 12 9 0 12 1/2 1/2 1/2 1/2 1/2 1/2

Bass:

Drums:

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for Guitar 3, showing a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is divided into two sections, A#m and B, with a key signature change to two sharps (F# and C#) in the B section. The guitar part includes a TAB section with fret numbers and a key signature change to one sharp (F#) in the B section. The bottom staff is for Bass, showing a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part is divided into two sections, A#m and B, with a key signature change to two sharps (F# and C#) in the B section. The bottom staff is for Drums, showing a rhythmic pattern with a key signature of one sharp (F#) and a time signature of 4/4. The drum part is divided into two sections, A#m and B, with a key signature change to two sharps (F# and C#) in the B section.

The musical score for "The Sound of Silence" is presented in three staves. The top staff is for Guitar 3, featuring a treble clef and a key signature of one sharp (F#). It includes a TAB line with fret numbers (9, 12, 9, 12, 12, 9, 9, 12, 12, 0, 9, 12) and a melodic line with notes and accidentals (C#, G#). The middle staff is for Bass, featuring a bass clef and a key signature of one sharp (F#). It includes a TAB line with fret numbers (4, 6, 6, 6, 6, 4, 6, 6, 4, 3, 6) and a melodic line with notes and accidentals. The bottom staff is for Drums, featuring a drum clef and a key signature of one sharp (F#). It includes a melodic line with notes and accidentals, and a TAB line with fret numbers (4, 6, 6, 6, 6, 4, 6, 6, 4, 3, 6).

The musical score for "The End" by The Doors is presented in three staves. The top staff is for Guitar, the middle for Bass, and the bottom for Drums. The key signature is A major (three sharps: F#, C#, G#). The guitar part features a melodic line with a 6/8 time signature and a "Begin Fade" instruction. The bass part provides a steady accompaniment. The drum part includes a "tom fill" section. The score is labeled with guitar tablature (TAB) and includes a "full" instruction for the guitar.

